

Atari Age



TWO NEW MOVIE GAMES!
E.T.
AND
Raiders Of The Lost Ark
Special Club Member Savings

INSIDE INSIDE INSIDE

YOUR ATARI VCS CONTROLLERS

Ever wonder how a push of your joystick sends Pac-Man scurrying left or right—how Defender deftly ascends and descends at your command—how the clowns teeter-totter in Circus Atari moves smoothly across the bottom of the screen, without teetering (or tottering, for that matter)? You'll find the answers in this insider's look at Atari controllers.

First let's open up a joystick. As you can see in the photograph, there is a white plastic rod inside the black outer sleeve of the joystick. This is called an "XY Insert" by Atari engineers. Notice the round surface at the bottom of the insert—it's the key to the ingenious joystick control system.

In the bottom section of the joystick there is a board with five buttons mounted on it—one off to one side, and four evenly spaced around a central hole. Each of these buttons is an on-off switch. The single one is controlled by the fire button—when the button is pushed, it presses down on this switch, turning it "on." A small metal spring pushes it back up into position.

But how do the other four switches produce eight different kinds of movement—up, down, right, left, diagonally upward to the right or left, and diagonally downward toward the right or left? The answer is that round surface at the bottom of the XY Insert.

When you push the joystick in any direction, it is the round end of the XY Insert which actually makes contact with the on-off switches in the base. When you move the joystick straight up and down or side to side, the base presses against only one button, so you get simple, straight movement. Push the joystick diagonally, though,



and that round surface pushes two of the switches at the same time. The VCS understands this combination of two "on" signals as an instruction to move diagonally. Presto!—eight kinds of movement with only four switches.

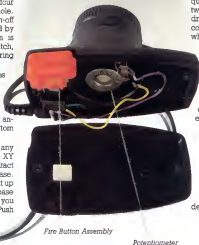
Now let's open the Atari paddle controllers. We find another fire button assembly, and a circular silver-colored apparatus attached directly to the controller knob. This gunko is a potentiometer, usually called a "pot" by engineers.

"Pots" control or measure electrical voltage with great accuracy. They are not rare or unusual devices—"pots" are used in most radios and televisions to control volume. In your paddle controller, the "pot" is used as a voltage control. Turning the knob increases or decreases the voltage which flows through the circuit, and the VCS responds by moving the figure on the screen according to the amount of voltage coming from the controller.

One side-light on a commonly asked question—what's the difference between the paddle controller and the driving controller? Inside the driving controller are four metal contact points, which close and open an electrical circuit as the controller knob is turned.

The information fed to the VCS in this way is another series of "on" and "off" messages, instead of voltage readings produced by the paddle controllers.

One advantage of using a driving controller in steering games is apparent when you hold both a paddle and a driving controller in your hand and twist the knobs. The paddle controller stops after about three quarters of a turn—the potentiometer has a limited turn radius. With the driving controller, on the other hand, you can spin the knob round and round to your heart's content, making turns as sharp and death-defying as you choose.



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The Atari Club now receives all new cartridges in advance—before anyone else! That means we can ship the hottest new games to you faster—yep! We are one of the first to get the latest Atari games when you order from the Club!

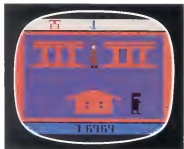


New Cartridge Report

E.T.™

Atari is bringing E.T. home to our homes, in an extraordinary new game cartridge.

For E.T. to reach his home, you must first help him to find the 3 pieces of his interplanetary telephone.



to call his ship. Then our extra-terrestrial friend has to reach the landing pad in time to be rescued.

The action takes place in seven different sites, including Elliott's house, the FBI building, and the forest landing pad.

And yes, Reese's Pieces are an important part of the action. E.T. gathers them up and trades them in for parts of the phone, or uses them as an emergency supply of quick energy. And he'll need plenty of energy to escape from the Scientist and the FBI agent who are hot on his trail!

RAIDERS™ of the LOST ARK

Put this cartridge into your VCS, turn it on, and listen—it's the theme song from *Raiders*! That's just the first surprise in this revolutionary new game from Atari.



The programmer who created the *Raiders* game explained to us that his goal was to create a total videogame world—a complex experience with dozens of new discoveries waiting for intrepid videogame adventurers.

To accept the *Raiders* challenge, use both joysticks to guide Indiana Jones through more than a dozen scenes (some are tricky to get to, but worth the effort!) Use weapons (Indiana's trusty whip and pistol), implements (shovel, key, and timepiece, to name just a few), and a handful of magical items, like the mystic Arkh and Chai, to reach your elusive goal—the Lost Ark of the Covenant!

RealSports™ FOOTBALL

14-37-11-10—the quarterback takes the ball and fakes back. He runs right to avoid the defensive blitz, spots his receiver running downfield, and tosses a short pass for a six-yard gain. It's fourth and four to go on the 34 yard line. Decision time. Should you try for a field goal? A long pass for the TD? Run for the four yards?



The clock ticks away the seconds as you consider your alternatives. Okay, we'll go for the long pass. Program your play. The huke—the pass—oh no, it's an interception!

That's right, Atari football is better than ever. Now it's *RealSports Football*, with detailed graphics, lots of plays to choose from, and the choice of playing against someone else or playing against the computer! It's the best football ever for the Atari VCS.

"Official" ATARI HANDSHAKE Revealed!

We met recently with an Atari Vice President (who prefers to remain anonymous), and in the course of our conversation, she let slip the secret of the "official" Atari handshake which has been making the rounds at Atari headquarters. It's too good to keep to ourselves, so we'll share it with you—but remember, we're sweating all of you to secrecy on this!



Clasp hands as in a regular handshake.



Left the other person's thumb and grasp it with your own hand.



Rotate the thumb you're held out, making below it's a joystick.

THE MAKING OF

ATARI FORCE



by Andrew Helfer

They burst onto the scene with *Defender*—came together as a team in *Berzerk*—and soared into the multi-dimensional cosmos in *Star Raiders*. They are the Atari Force, a daring team of adventurers traveling through time and space, carrying the excitement of Atari into the thrill-a-minute world of comic books.

Led by Commander Martin Champion, the heroic Atari Force team has already appeared in three free comic books packed with Atari cartridges—and the adventure is just beginning! Even now, Atari and DC Comics are working on more free comics, each taking the crew of *Scanner One* to a new world of alien wonder.

But while it takes *Scanner One*, the mind-boggling multi-dimensional warp cruiser, only seconds to slip into strange alternate realities, it took more than a year of intensive effort to turn the Atari Force itself from an idea into a reality.

Most people don't realize the amount of work that goes into producing a single comic book. From start to finish, an issue of *Superman*, for example, can take six months to produce. And for *Superman*, all the characters and situations have been

firmly established over more than 40 years of publication. With *Atari Force*, everything from the characters to the world around them to the sounds of their futuristic laserguns had to be designed from scratch—and fast!

In a flash, a DC creative team was organized. Writers Roy Thomas and Gerry Conway (creators of DC comics bestsellers including *Captain Carrot* and *Firestorm*) and well-known superhero artist Ross Andru were called in to design a group of space adventurers and a whole new universe for these characters to inhabit! Dick Giordano, Managing Editor at DC Comics, took charge of the project.

In the beginning there were a few false starts. The group was originally going to be called the "Atarians." They would be an independent group of adventurers who roamed through the galaxy, meeting a variety of interesting aliens. Each adventure would be linked with the type of game the comic would accompany. The comic packed with a strategy game like *Concentration* would feature the Atarians meeting a small, green, intellectually superior alien called "Braincase." A game of chance like *Casino* would contain a comic featuring a beautiful female alien superhero named "Ms. Fortune."

After a while, though, the concept began to sound a little weak. First the name "Atarians" was discarded. "It didn't have enough power associated with it," editor Giordano recalled.

Then the concept of the group itself changed. "It began to seem too gimmicky," Giordano said. "The ideas for the alien characters themselves were interesting enough, but they seemed too much like the usual superhero comic book alien types. With the Atarians we were aiming for a more believable science fiction vision."

After lengthy brainstorming sessions, the name "Atari Force" became the group's permanent title. And when the name changed, the concept for the comic changed with it. Overnight the project was transformed. The Atari Force became a team of highly specialized astronauts who worked for Atari on Earth in the year 2005 AD. This Earth is quite different from ours, though. Here, the worst has already happened. A five-day nuclear war has all but obliterated civilization. The region once known as the Grand Canyon has become a highly radioactive wasteland, where horribly mutated life forms battle for survival. Cities are in ruins. And the Earth itself is dying. After centuries of abuse, the planet's vast resources have finally run out, to the point where Earth can no longer sustain the human lives that inhabit it.

This is the world that the Atari Institute inherits. But rather than sit back and watch the planet slowly die, the Institute makes use of its tremendous technological resources to build Scanner One—the first stage of Project Multiverse. This amaz-

Now it was up to Conway and Thomas to write the first two Atari Force adventures. They didn't prepare a complete script, though. Instead, they gave artist Ross Andru "breakdowns," precise, panel-by-panel and page-by-page descriptions of the artwork required. Working from breakdowns gave Andru more freedom as he sketched his pages, and let Conway and Thomas match the dialogue precisely with the finished art.

In the comics trade, Andru is known as a "penciler." He does all the initial drawings and visualizations for a project, but not the finished artwork—many peoples' efforts have to combine before the final art is completed.

When the penciler and the writers had completed their parts of the project, the artwork was sent to John Costanza for lettering. Costanza carefully gave each lettered word or sound effect the proper emphasis by thickening up the key words in each sentence. Look closely at Costanza's work on Atari Force and you will realize how important lettering is in communicating the excitement of the story.

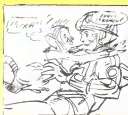
With the lettering complete, the first two issues of Atari Force returned to Dick Giordano who, in addition to

matter how small, must be indicated by the colorist, both with color dyes and a complex written color code system. Even something as seemingly insignificant as the color of a fingernail must be indicated with dye and code.

At this point, the first issues of Atari Force were ready for the printer. The completed comics were shipped to Atari packaging plants in El Paso and Puerto Rico, and within weeks, Atari Force #1 was available in Defender cartridge boxes.

But the story doesn't end there—not by a long shot. The saga of the Atari Force will continue—and expand with every issue. Atari Force #3, "Star Raiders," is an example of this growth. Here the Atari Force lands on a desolate planet, where they encounter a little alien character called a "hukka." "It was a throwaway character, actually," Giordano says, "but when the drawings came in, it looked so cute we had to keep it." The end of the story was adjusted to show the Atari Force taking the hukka back home with them, and now the little orange critter will be fea-

tured in all future Atari Force comics.



LETTERING

PENCILS



INKING



COLORS

being Managing Editor of DC Comics, is one of the top "Inkers" in the comics industry. The Inker goes over the pencil artist's drawings in India ink, making the final

art photographable for engraving and printing. It's a difficult job, requiring a complete knowledge of character design and other nuances that the pencil artist might overlook. Giordano decided to tackle the inking for the Atari Force himself. "Why not?" he said, "I practically lived with these characters for a year—I knew them better than anyone else."

When the black and white artwork was inked, all that remained was the coloring, a task handled by colorist Adrienne Roy. In comics, colorists paint on photostatic copies of the artwork to create a guide for the engraver, who must match every color on the color printing plates. Every area, no

The Atari Force is scheduled to appear in at least four new books to be released with cartridges in 1983. And the space adventurers will also appear in their very own comic magazine! Aptly titled Atari Force, this full-size color giant size magazine will herald the coming of Atari Comics, a complete line of bimonthly magazines available wherever Atari cartridges are sold. Atari Force Magazine #1 will feature a new Atari Force adventure that promises to be a knockout. So sit back and fasten your seatbelts, fans—the Atari Force is really taking off!

ANDREW HELPER is Special Projects Editor for DC Comics in New York.

ing starship is not only able to travel through space, but through time and into alternate dimensions as well. Somewhere in the infinite multiverse, the Atari scientists reason, there must be some planet capable of sustaining human life—and, as the crew of Scanner One, it is the mission of the Atari Force to find this new homeworld.

SNEAK PEEKS

Club Exclusive Cartridge Coming!

Ready for the hottest "Sneak Peek" ever? Early in 1983 (probably in the January/February issue of *Atari Age*), The Atari Club will offer a Game Program cartridge which will be available to *Club Members only!* This cartridge will not be sold at any store — the Atari Club will be the only place to find it!

We can't tell you the name of the cartridge yet, but we can say that it is an adaptation of a major hit arcade video game—one that has literally "climbed to the top" of many game fans' popularity charts. You'll know the name of this super video game when you hear it—and we're sure you'll really "Go for it!"

Get Ready To Spring Into RealSports Action

By now, many of you have already sampled the terrific graphics and gameplay of Atari's new *RealSports* cartridge series. Well, here's more good news for video athletes—the current cartridge release schedule targets April as a spectacular *RealSports* tripleheader! If all goes according to plan, you'll have three more *RealSports* cartridges to choose from—Soccer, Basketball, and Tennis. And needless to say, The Atari Club will have another moneysaving SuperSports package ready for you when the new *Real-*



Sports games arrive. We know it's hard to choose from great sports games like these, so we're doing our best to help you get them all.

TV Hit To Hit Home Game Screens

Our sources at Atari have given us advance word on a new game now in development based on a top-rated CBS television series. It's still too early to reveal the name of the show, but we can tell you that the game will almost certainly feature some fancy high-speed car driving.



video corner

Discover GRAVITAR!

Step up to the console and accept the challenge of *Gravitar*! You are now the captain of a powerful spaceship exploring new planets and new solar systems. You press "Thrust" and head for one of four hostile planets, shielding yourself as you go from the deadly fire of two alien ships.

Survive this deep-space dogfight and you're ready for your primary mission on each planet—blast the enemy bunkers before they blast you! Destroy all the bunkers and your mission is com-

plete—you can head for higher points and greater perils on the next planet or take your chances with the deadly Red Planet. It can be your entrance to new solar systems... or your pathway to doom!

Lightning-fast action, stunning color Quadrascan display, a non-stop barrage of different enemy challenges—that's *Gravitar*, Atari's pulse-pounding new coin video sensation.



RAIDERS

of the
LOST ARK

STARRING
YOU!

It doesn't matter who you are—when you play Atari's sensational *Raiders of the Lost Ark* cartridge, you're transformed into Indiana Jones, one of the great swashbuckling heroes of all time!

This adventurous new cartridge permeates the entire colorful world of *Raiders*. You find yourself in Egypt, land of ancient mystic... and treachery! Your mission—find the fabled Lost Ark of the Covenant. There are mysterious clues and dangerous obstacles around every corner. It's not going to be easy—but even for you, the hunter!

Play *Raiders of the Lost Ark* and you enter another world—a world of Shrines and Temple Gods, treasure and secret messages, action and suspense. You have everything Indiana Jones had in the movie—your trusty whip and revolver, your ancient strategy and cunning—plus several magical objects which provide mysterious powers. If you can find them. And you'll need all the help you can get, between the thieves and the giant spider and the deadly snakes....

"Snakes! Why did there have to be snakes...!"

Raiders arrives in November—
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"The most successful movie director in Hollywood, America, the Occident, the planet Earth, the solar system and the galaxy" . . . that's what *Rolling Stone* magazine called Steven Spielberg in a recent cover story. If the praise seems wildly exaggerated at first glance, stop and think about Spielberg's extraordinary achievements. He has directed four of the biggest box office successes of all time—*Jaws*, *Close Encounters of the Third Kind*, *Raiders of the Lost Ark*, and most recently *E.T.* He has been nominated for two Academy Awards with more likely when *E.T.* comes up for voting in 1983. While most directors remain relatively unknown to the public, people flock to the latest "Spielberg film," confident they'll be thrilled, chilled, excited, captivated, and above all, entertained.

And somewhere, in some dark theatre munching out on popcorn and Reese's Pieces, the Steven Spielberg of filmmaking's next generation is taking it all in, gaining inspiration and ideas by watching the works of today's movie master. Who knows . . . that budding filmmaker could be an *Afari Age* reader . . . perhaps even you! If you're planning to follow in Spielberg's footsteps, we'll be happy to give you some background on how little Steven Spielberg of Cincinnati, Ohio became a Hollywood superstar. But be prepared to get to work right away—Spielberg got started when he was just 6 years old!

"The Greatest Show On Earth"

"The first film I ever saw was *The Greatest Show on Earth* by Cecil B. DeMille. That was the first experience I ever had in the theatre. My father said he was taking me to a circus movie, but I didn't register 'movie'—I thought I was going to see a circus."

"I stood in line with him in the cold sleet in New Jersey, and I had always imagined a circus taking place in a tent—it didn't make sense to me. I expected the curtain to open and I'd see real elephants and a real lion tamer."



SO YOU WANT TO BE STEVEN SPIELBERG?

by Steve Morgenstern

**Worldwide fame, lots of money,
work you love to do, and a real coin video machine
in your office—it sounds pretty good.
But if you want to follow in the footsteps of
E.T.'s creator, you'd better get moving!**

The curtain opened and here was a big piece of white material, and this flat image came on the white sheet, and it was *The Greatest Show on Earth*.

"My first reaction was that my father had betrayed me. He promised me a circus and took me to something that I couldn't quite put my finger on, but was not satisfying in any way. I couldn't smell it, I couldn't climb into it, I couldn't be afraid of it. But as I'm watching the movie, suddenly I'm smelling it, I'm afraid of it, and I'm climbing into it. And by the end of the film, I was really jacked."

"I remember most about *The Greatest Show on Earth* the elephants and the train crash. I remember the spectacle. And perhaps that is a clue to the kind of movies I've been making."

That's how Steven Spielberg recalls his earliest involvement with movies. And it wasn't long afterward that he got his first "big break." It came when he was eight years old. His father received an 8mm movie camera as a Father's Day present. Steven quickly became very critical of the home movies Dad was taking . . . so critical, in fact, that finally his father said, "If you're so smart, why don't you do it yourself!" And that's just what young Steven did, recording family trips and events with Dad's camera until, at age 12, he got his own Kodak and, with it, more elaborate moviemaking plans.

Starring Boy Scouts, Bullies, And Little Sisters

He began writing complex scripts, complete with special effects and a cast of "volunteers." Spielberg has described himself as a "wump" during his high school years—the other kids in his gym class reportedly called him "the retard." As the director of his own films, though, he could have fun and win the respect of his schoolmates. He convinced neighborhood kids to perform in his films (and then charged them a quarter to watch the completed movie). When he was 13, he won himself a photography merit badge by starring his

Boy Scout troop in a 3-minute Western called *Last Shootout*. And when he was threatened by a class bully, Spielberg gamed control of the situation by starring his tormentor in one of the heroic war epics he filmed in a local empty lot.



Poltergeist Spielberg learned how to scare audiences by practicing on his little sisters.

His family also formed a major part of young Steven's acting company. The Spielberg's only son convinced his three younger sisters to star in a whole series of gory horror films, killing them off several times over before he turned 16. Steve's Mom got involved too—she was in charge of supplying the cast and crew with cold cuts. Her catering service even branched out into the special effects department once, when her son convinced her to cook up a batch of chernobyl pies in a pressure cooker until it exploded. He then filmed the resulting crimson mess, and used it in one of his horror films.

Mom wasn't the only one who could be comed into helping the fledgling director with his projects. For one of his major epics, he convinced a hospital to close off a wing so he could shoot on



Close Encounters A "reunion" of a film Spielberg made when he was 19.

location there. He even talked a local airport into closing a runway so he could shoot a scene for one of his films!

Teenage Terror

Looking through the list of Spielberg's teenage films, we find the roots of many of the movies he's made as an adult. Until *E.T.* arrived, the basic quality of a

Spielberg film was its ability to scare the audience half to death. That's what people came to see in his first major commercial success, *Jaws*, and it's still an important part of the Spielberg appeal, as seen this past summer in the bloodcurdling *Poltergeist*.

The on-screen terrors of *Poltergeist* came as no surprise to Spielberg's younger sisters, though. In addition to playing roles in their teenage brother's ketchup-drenched horror films, they experienced young Steven's love of scaring audiences on a first-hand basis. How could they forget the times he had beneath little Annie's window when she went to bed and intoned in an eerie voice, "I am the moooooon!" And that's not young Spielberg at his worst, either. He once cut off the head of his sister Nancy's doll and served it to her on a platter, surrounded with lettuce and tomato! Given a background like that, we can all be grateful he turned his talents to directing!

The First "Close Encounters"

Spielberg's fascination with space was also apparent in his earliest work. In fact, the first feature film he wrote, directed, and filmed was a 2½ hour, 16mm production called *Firelight*, which dealt with a group of scientists trying to unravel the mystery of a strange group of lights in the sky. As Spielberg told one interviewer, "Close Encounters is really a remake of a film I wrote and directed when I was sixteen."

Firelight was also Spielberg's first "commercial" film. He rented out a theater in Phoenix and made back the \$900 cost of the film in one night's showings!

A 20-Year-Old Professional

Spielberg's father wanted his son to follow in his footsteps and become a computer engineer. His son knew what he wanted, though, and that was Hollywood. When he graduated from high school, he looked toward the major universities with noted film programs—NYU and UCLA—but didn't have the grades to get in. Instead he enrolled at California State College, where he majored in English. He went to the movies constantly during his college years, and continued making his own films as well. He also made a habit of hanging out at movie studios, picking up pointers whenever he could sneak onto a set.

After graduating with a B.A. in 1970, he came to the attention of Universal Pictures based on a 22-minute student film called *Ambin'*.

Spielberg himself later called the film "a Pepsi commercial," but the

beautifully photographed chronicle of a boy and girl hitchhiking from the Mojave Desert to the Pacific was good enough to win two film awards, and received an enormous audience when Universal distributed it nationwide accompanying the mammoth hit, *Love Story*. The studio gave the 20-year-old director a seven-year contract, and his professional career was on its way!

"He's A Kid"

Learning about Steven Spielberg's teenage filmmaking efforts is more than an exercise in movie history—it's a key



Jaws Snapping to life an childhood fears of "secretary" lurking in the water.

to understanding the work he's doing today, and his enormous popularity. Lawrence Kasdan, the screenwriter for *Raiders of the Lost Ark*, summed it up well when he said of Spielberg, "He's a kid, and he responds to film as a kid."

Thinking about Spielberg's films to date, we can see that Kasdan is right—each film reflects an emotion that every child experiences, whether it's the fear of evil things in the water brought to life in *Jaws*, the swashbuckling play-acting heroism of *Raiders of the Lost Ark*, or the wide-eyed wonder staring up at the stars in *Close Encounters* and *E.T.* His moviemaking is sophisticated and technologically complex, but the films touch us on a level of simple, basic emotions few artists can reach.

And somehow, it makes Spielberg's success story particularly pleasing when we realize that all this attention is going to someone who combines wonderful technical skill with the ability to remind each of us how it feels to be six years old and see your first movie. □

the Clubhouse Store

NEW
FROM
ATARI!

Just arrived—The ATARI 5200

You've heard about it for months in Atari Age — now it's in its early days. The Atari 5200 is undoubtedly the most advanced video game system available today. Incredible graphics and sound effects—comparable with contemporary computer games—plus two-player features like a pause button to interrupt game play, and a dial-up switchbox that lets you change over from TV viewing to game playing without touching your TV set. But the real attraction, part of the Atari 5200, is the games themselves. At last you can enjoy home versions of arcade hits like Galaxian, Missile Command, Asteroids, and Pac-Man which look and play just like the originals and beautifully detailed sports games too. If you want the finest video game system available, this is the system you've been waiting for!

ATARI 5200 (console and Super
Breakout cartridge)
Item Code A50... \$249.95

ATARI 5200 GAME CARTRIDGES

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Defender (available as add-on)	Item Code G46	\$19.95
Star Wars (available as add-on)	Item Code G47	\$19.95

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We will also release a bi-monthly home-based game while the supply lasts.



Extra-Terrific E.T. Tray! Want to play your exciting new E.T. game cartridge sitting on the floor, or in bed? Here's the perfect play tray for you! The Atari VCS console fits perfectly on this sturdy tray, with folding legs and an unresistible design—E.T. and Elliott gazing up at the extraterrestrial's descending spaceship.

Item Code A59 \$3.95

Blast Off!

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There are six Atari video games shown in the boxes below. What's that—they don't look like any of the Atari video games you've seen? Well, this is a contest, after all. What you see here are the names of six Atari games, represented sound by sound in pictures. For example, if the picture clues were the following they would represent "foot" and "ball," and the answer

CONTEST

then would be Football. Easy, right?

Now let's see how you do on the six actual contest puzzles. Some of them are kind of tricky, but stick with it—there's a terrific Atari 5200 for the grand prize winner of the Picture Clues Contest!

Winners will be selected in a random drawing from all correct entries received by January 15, 1982.



PRIZES

One **FIRST PRIZE WINNER** will receive an **Atari 5200 Advanced Game System!**

Five **SECOND PRIZE WINNERS** will receive an **Atari Game Program Cartridge** of their choice!

Twenty **THIRD PRIZE WINNERS** will each receive an **Official Atari Digital Watch!**

200 **FOURTH PRIZE WINNERS** will receive an **Official Atari Frisbee!**



HOW TO ENTER Complete the order and entry forms and send them together in the envelope provided. To order before entering the contest, just phone our toll-free 800 number, and send in your completed contest entry later.

Final judging and drawings will be held on January 30, 1983, and winners will be announced in the March/April issue of Atari Age.

Contest void in Florida, North Dakota, Ohio, and West Virginia. Employ-

ees of Atari, Inc. and other Warner Communications Companies and their families are not eligible to win. Decisions of the judges will be final.

Actual odds of winning will be determined by the total number of valid entries submitted. Based upon the number of actual entries submitted in the "Code Cracking Contest," the chance of winning a prize will be 1 in 653.

Estimated prize value: first prize \$300, second prize \$35, third prize \$25, fourth prize \$4.

solution section

The winner of the Atari Club's "Code-Cracking Contest," which appeared in the July/August issue of Atari Age, is (drum roll, please) ... Jim Nelson of Baltimore, Maryland. The correct response—Well, officer, I hate to disturb him. He's right in

the middle of an Atari video game. A note of special commendation goes to one of our third prize winners, Jose Mario Jr. of Long Island City, New York. Jose designed a computer program to help him work out the solution!



A.

A. ONLY FROM THE ATARI CLUB! The best way to keep your Atari equipment neat and easy-to-reach—the Atari Organizer. Leave your game console in this handy roll-about unit—lift the cover and you're ready to play! Holds all your cartridges, game books, and controllers. Sturdy solid-core construction, smoked acrylic doors and dust cover. Measurements: height 20 1/4", width 20", depth 11 1/4". Assembly required.

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B.

B. Glubber Cartridge Chatter! Store up to 14 cartridges in this modular unit which stands on its own or hangs on the wall. Modular Cartridge Library units interlock, lets your storage system grow as your collection grows.

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the Clubhouse



C. Always Ready To Play! Atari just closed the door on one of the hottest-selling Atari Games and you're ready to play! The bottom (black) and top (white) covers are made of 27 inch-thick smoked acrylic. The bottom cover is made of 27 inch-thick smoked acrylic. The top cover is made of 27 inch-thick smoked acrylic. The bottom cover is made of 27 inch-thick smoked acrylic. The top cover is made of 27 inch-thick smoked acrylic.

Item Code A-3 \$59.95



D.

D. Keep Game Instruction Books at Your Fingertips. Game books are essential for Atari enjoyment—but try to keep track of them! Here's the perfect answer—the Atari Game Book Binder. Holds up to 22 books without punching holes in them—prevents loss and wear.

Item Code A51 \$8.95

Available only from The Atari Club!



ATARI '82 IN REVIEW

Super Breakout! Pac-Man! Defender! E.T./ 1982 has been an incredible year for Atari fans.

To celebrate the end of the best video game yet, we'd like to provide a handy checklist of all the year's new Atari Game Program cartridges, and a special money-saving offer to help add more Atari '82 excitement to your cartridge collection.

- | | | |
|--|---|---|
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| <input type="checkbox"/> HAUNTED HOUSE Feb. | <input type="checkbox"/> DEMONS TO DIAMONDS July | <input type="checkbox"/> REALSPORTS VOLLEYBALL Oct. |
| <input type="checkbox"/> PAC-MAN March | <input type="checkbox"/> BERZERK Aug. | <input type="checkbox"/> RAIDERS OF THE LOST ARK Nov. |
| <input type="checkbox"/> YARS' REVENGE May | <input type="checkbox"/> STAR RAIDERS Sept. | <input type="checkbox"/> REALSPORTS FOOTBALL Dec. |
| <input type="checkbox"/> DEFENDER June | <input type="checkbox"/> SWORDQUEST EARTHWORLD Oct. | <input type="checkbox"/> E.T. Dec. |

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